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this came later in imperial times—but a period of the broadening out and diffusion of culture. Neither was it a time of decline in art; witness the Sarcophagus of Sidon, the Victory of Samothrace, the Venus of Melos, and the Corinthian style of architecture.

The Jews of Palestine, which was on the highway between Egypt and Syria, were deeply influenced by the Hellenism of these two countries, by the Greek cities in their own midst, and by the Hellenistic party in Jerusalem itself. Christ's public teaching was mainly in Greek, and afterward Greek was the exclusive vehicle for the propagation of the gospel. Mahaffy maintains that the learning of the Greek language implied mental training, and that the Hellenistic world was more cultivated than men ever have been since, especially in methods of rational argumentation, and he cites in proof the subtle arguments and close reasoning of St. Paul's epistles, which were addressed not to the intellectual but usually to the middle and lower classes. Furthermore, the simplicity and reasonableness of the New Testament narratives, and the conception of the *Logos*, viz. Divine Reason incarnate in Christ, are also due to contact with Greek culture. Saul of Tarsus, the seat of a famous school of Stoic philosophy, was imbued with the spirit and doctrines of Stoicism, and, in consequence, his language and thought, unlike that of the gospels, are often Stoic. These are some of the Hellenistic Influences on Christianity that are pointed out in the last lecture.

These six lectures were delivered at the University of Chicago in the summer of 1904 by the well-known author of *Greek Life and Thought from the Death of Alexander to the Roman Conquest* (2nd ed., 1896), which covers the same period. It would be easy to criticise his grammar, vocabulary, and style, and the dearth of references to modern works other than his own, but it is more to the point to call in question his overestimate of Xenophon, his view that the penance and vigils of the Purgatory of St. Patrick in Donegal, Ireland, were suggested by the Eleusinian mysteries, and his effort to trace historically many fundamental doctrines of Protestantism from prechristian Stoicism in Cilicia through Emperor Leo and John Huss. These criticisms, however, sink into insignificance in comparison with the worth of this interesting book that comes from so eminent an authority on Hellenism as Professor Mahaffy, who devoted more than twenty years to the study of this epoch.

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*Monuments of Christian Rome.* By Arthur L. Frothingham. New York: The Macmillan Company (1908). Pp. 412. \$2.25 net.

This book belongs to the Macmillan Series of Handbooks on Archaeology and Antiquities edited

by Professors Percy Gardner and Francis W. Kelsey. It is what it professes to be—a handbook, and gives an adequate sketch of the Art of Christian Rome from Constantine to the Renaissance. The author promises "before long" a history of mediaeval art in Rome on a large scale, and this, taken in connection with Dr. Wilpert's expected work on mediaeval painting, should give ample material to scholars for intelligent study.

The author is especially well qualified to write on his subject. He spent seventeen years of his youth in Rome, and has returned many times since, being Associate Director of the American School of Classical Studies in its early history.

Although his field is confined to Rome and the Roman province, his book may be regarded as a supplement to the admirable handbook in the same series by the Reverend Walter Lowrie on *Monuments of the Christian Church*, which begins with origins of Christian Archaeological remains, and carries them down through the sixth and seventh centuries. The books overlap by several centuries, since Dr. Frothingham's begins with Constantine. He thus escapes the problem of the Christian basilica, and begins with the materials to hand, the Constantinian basilica.

After a few pages of prologue in which some pertinent remarks are made on the importance of Rome as an art center, and a few perplexing problems are presented, the book is divided into two parts. Part I (pp. 15-151) is an Historical Sketch, in which so much of political and ecclesiastical history is narrated chronologically as will furnish a suitable setting for the various works of architecture undertaken during the period, and the different artistic movements.

Part II (pp. 155-384) is a Classification of the Monuments, in which the classes of monuments are treated separately, with the historic changes and developments in each. There are chapters on the Basilicas, Campanili, Cloisters, Civil and Military Architecture, Sculpture, Painting (i. e. frescoes and mosaics), also interesting chapters upon Roman Artists, Art in the Roman Province, and the Artistic Influence of Rome. An excellent feature is an Index List of Roman Churches with a sketch of each.

Dr. Frothingham shows himself to be a conservative, and in favor of Rome. He is willing enough to admit Carolingian influence (though but little to the Lombards), and Byzantine workmanship, wherever history so requires, but he is firm for the persistence and triumph of the Roman School. Finally, after discussing such artists as the Cosmati and Vassallettus of the Lateran Cloisters, and claiming Arnolfo for Rome, he questions whether the Roman Pietro Cavallini, instead of Cimabue, is not to be regarded as the master of Giotto.

It is to be noted that the author regards the

Wooden Doors of S. Sabina (5th century) as containing the oldest representation of the Crucifixion in Art. The porphyry sarcophagus of Helena, the mother of Constantine, is held to be of artistic ability requiring an earlier date. The bronze statue of S. Peter in his Basilica is affirmed to be a work of the fifth century, and not of the thirteenth, the chief argument in support of this being that we have abundant literary evidence of numerous statues in metals in the fifth century, and that as old moulds were handed down from classic days they could be used without the application of much intelligence, and in an age when sculpture had utterly deteriorated.

The author finds the earliest traces of feudalism in Rome, and claiming for Rome the true source of inspiration throughout the Middle Ages he maintains this as especially true in Art, as illustrated for instance in England in Westminster Abbey.

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Seneca: Three Tragedies: Hercules Furens, Troades, Medea; with an introduction and notes by Hugh Macmaster Kingery, Ph.D., Professor in Wabash College. New York: The Macmillan Company (1908). 12 mo. Pp. 310.

In this little volume we have the first genuine attempt to present in text-book form for use in college classes the Tragedies of Seneca. Scores of text editions with commentaries have been issued, long since out of print, many of them still available but not in sufficient numbers to suffice for class use; and several modern editions of the text alone, of which that of Leo is the best, are at hand. But something was still to be desired by those who wished to offer a short course in the Tragedies; and this little volume will be cordially welcomed by these.

The introduction discusses briefly those various general subjects which naturally demand attention as one approaches this body of literature. The notes are on the whole excellent, not too full, but full enough to save the student unnecessary loss of time in hunting up the numerous hidden mythological allusions in which the Tragedies abound and which make the chief difficulty in the understanding of the plays, and in puzzling over those passages which furnish real syntactic or other difficulties of interpretation. The notes are for the most part excellent and sound; but I find myself in disagreement with the author as to his interpretation of many passages in these three plays, the decision as to some of which might indeed be claimed to be an open question; in other cases, however, I must take direct issue with Mr. Kingery. The meaning, for example, of Troades 233-236 obviously is: "Though I should say nought of his other services, would not Hector's death alone have been enough? [In him] my father con-

quered Troy; [but] you have [only] plundered it". Kingery's insertion of "yet" and "all" give a twist of meaning which the passage does not bear. In Troades 630, while it is barely possible that *tenetur* refers to Andromache in the sense of "she is caught", the passage is far stronger if the first half of this line be considered, not as an aside, but as the loud spoken words of Ulysses for the purpose of trapping the unhappy mother: "'Tis well! He's caught! Then bring him here in haste!" Again, the note on Troades 742 entirely misses the point of the passage in the rendering "We Trojans do not yield while we have any strength left to harm our foes". The obvious meaning of the passage is, rather: "We Trojans lie [o'erthrown] in no such way that we can be object of fear to any one", i. e., "We are so utterly overthrown that we cannot possibly cause further fear". The proposed interpretation of Troades 925 loses the fine effect evidently intended by the tragedian. Helen's tears flow not at thought of her own troubles, but at the unhappy fate which she knows is hanging over Polyxena.

While the occurrence of such apparent misinterpretations as these forces the teacher to maintain a somewhat challenging attitude in the use of this work, still any adverse criticism that can be offered should not obscure its undoubted excellence, or lessen the cordiality of the welcome which is its due from students of the Tragedies of Seneca.

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## CORRESPONDENCE

The Greek Club of Essex County will begin its fifth year on Monday evening, October 11th, at eight o'clock, in the rooms of the New England Society, Orange, New Jersey.

The works to be read this year will be Theocritus's Idylls, the first two being assigned to that evening, and two plays of Aristophanes.

Persons desiring to join this Club will kindly write to Rev. Dr. James F. Riggs, Halsted Street, East Orange, N. J.

W. O. W.

The note in THE CLASSICAL WEEKLY 2. 183 by Mr. Harwood Hoadley contains a number of misstatements to which I beg leave to refer. Senator Root did teach Greek in Rome Academy in 1864-1865. Vice-President Sherman, however, was never his pupil either in Rome Academy or anywhere else. Mr. Sherman prepared for Hamilton College partly at the old Whitestown Seminary and partly in Utica Academy, but was never a pupil in Rome Academy. He met Senator Root and Rev. Dr. James H. Hoadley only after he became a student in Hamilton College.

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